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THE AFTERMATH OF WAGNERISM.

THE art of criticism is in the doldrums. Hardly a ripple disturbs the spacious breadth of the waters, and of the storms of the past a gently heaving swell alone reminds us that there was a storm. The musical critic who glories in a fight has lost his occupation; he may try to persuade himself that he has to cope with a Brahms fall of the barometer, but the storm never comes, and the ship of music rides steadily on, placidly rising and falling with the swell. And yet, to those of us who well remember the Wagner hurricanes, the calm is not without interest. One has time to collect one's thoughts after the hurly-burly of the past, and those thoughts are strangely different from some we shouted forth in the midst of the storm. Only a rabid Wagnerian here and there, with the blood of battle still hot in his veins, raises the old cries. The rest of us, though in no respect losing our admiration for Wagner as a genius, are beginning to see that the master's theories were not as great as his music. The reaction began by our questioning the social and metaphysical philosophy of the master, and this questioning, by a strange freak of fate, has been largely prompted by Mr. W. Ashton Ellis's English translations of Wagner's prose works. In their original German form they appealed to but a few of us, and in the early days of Wagnerism we were obliged to take the master's theories more or less on trust, as expounded by his enthusiastic disciples. But, as volume after volume of the translations appeared, and we were thus able gradually to obtain a collected and comprehensive view of his writings as a whole, the fact was borne into our unwilling brains that the philosopher and poet were less great than we had thought. And then from the theories on life we passed to the theories on music, and found even these to be less true than we had imagined. The trend of modern music, too, has helped to refute the main thesis of Wagner's arguments in favour of his individual art-genre. He took many pages to prove that absolute music reached its fullest expression in Beethoven, and that henceforth the symphony, for instance, was doomed as a vital art-expression; and yet if there is one marked feature of the musical art of to-day, it is that our younger composers are all turning their attention to the discredited symphony form. The

symphony was dead, said Wagner; and his answer came in a few years from Tschaikowsky, whose "Pathetic" symphony has had just the success which Wagner claimed absolute music could not have. It has appealed to the public's heart, and not merely to the derided class-musician, who alone was supposed to appreciate the symphony. And then we have seen the symphonies of Brahms gradually grow more popular, until in this month the fourth of the master's compositions has been performed no less than three times, and yet not long ago that work was considered too obscure to be appreciated by the public. This modern reaction towards absolute music does not, of course, prove that Wagner's strictures were wrong in the main, but it does prove that the symphony has vitality as an emotional art-expression, and proving that, it knocks the bottom out of many of Wagner's arguments against absolute music; for, apart from the mere æsthetic question, the strongest point which Wagner made was that music in its absolute form had become so divorced from the expression of feeling that it could no longer be looked upon as a vital art. That one point being disproved (and its disproof has come from the public and not from æstheticians, who are apt to lose sight of facts from the bottom of their whirlpool of æsthetic considerations), the foundations of Wagner's arguments against absolute music crumble to dust, and the elaborate structure he built on them falls to the ground.

But this may not seem clear to everyone. There must still be a great many people in the world who take Wagner's special pleading seriously, and do not see that his strong position was not that opera required reforming (that was practically a side issue), nor that dramatic music was the one art in which all the other emasculated arts could find ultimate redemption, because there confined to their normal functions, but that music up to and even including Beethoven (for Wagner's laudation of Beethoven does not exempt him from the sweeping accusation) had got divorced from feeling and existed not for its human expression, which certainly must be at the bottom of all vital and complete art, but for itself; that, in short, it had become a merely decorative art of sound, of which the decorative value could only appeal to the select few, to the class-musician who knew the

rules which govern that decorative design. If you can show that the decorative design in music does not preclude emotional content—and the modern popularity of music does show that, for it may be quite fairly assumed that nine-tenths of the audiences at our orchestral concerts know absolutely nothing of musical form—then you have refuted one of Wagner's arguments against absolute music. The next step is to prove that decorative music can itself be emotional, and that emotion and form are not incompatible. Here one is face to face with great æsthetic difficulties. One may know and feel that a Haydn quartet, for instance, or, better still, a Bach fugue has much more in it than mere decorative value. Certainly one class of musical mind sees in such compositions of the old school nothing but their formal beauty, but it is very doubtful if the musical specialists who take up that position are really quite sincere, or, rather, that they quite fully analyze their sensations when listening to a Haydn quartet or a Bach fugue. For here I may mention as a fact which throws considerable light on this æsthetic difficulty that it is precisely those works of the supposedly decorative musicians which most appeal to the public for their emotional content that also are most highly appreciated by the specialist. The obvious answer is that the public appreciates the "beauty" of these compositions, and is affected by it in a different way; but then we have to explain what "beauty" is, and we find ourselves once more in an æsthetic quagmire, because if "beauty" in music is taken to mean that compositions possessing it are merely beautiful decorative patterns of sound, then the lover of music who sees more in it is reading into the music something the composer never put there. But cannot it be that both the ordinary emotional listener and the class-musician are right? Is it not possible that music can be decorative and emotional at the same time? I think an affirmative answer is a solution of the difficulty. The fact is, the language of music is not understood, and it is doubtful if its possibilities will ever be understood to the full. In speaking of it one is obliged to make use of words which have been given a special meaning by their long association with definite ideas and things. You speak of emotion, and immediately the mind thinks of definite emotions aroused by definite causes. Even the emotions pictured in Collins's "Ode to the Passions" are too definite for music. Hate; can you express it in music? Love; can you express that, too? Would not the music illustrating hate also illustrate envy, remorse, or regret? Could not the music supposed to convey love also interpret religious devotion? Handel has shown that it can. And yet there are emotions which cannot properly be expressed by the same music. You cannot make a triumphant song of victory do duty for the resigned melancholy of defeat; you cannot interpret the emotions aroused by the contemplation of a calm sea at sunset by the music which adequately illustrates your feelings when a gale from the black north-east lashes the legions of white-maned waves on their furious course. But because music does not convey definite emotions such as we put into words, or roughly indicate by words, it is quite wrong to say that it conveys no emotion. True, this is a mere assertion, but there are some things in the world and in human nature which cannot be explained, and all we can do is to make an assertion. And, speaking for myself—and, after all, you must take your own feelings as the one unanswerable argument—I can assert that music produces in me both intellectual appreciation and emotional feeling, merging one into the other so that I could not tell you where one ends and the other begins. Also I find this: That the emotion aroused by music

cannot be adequately translated into words, though as a professional critic I have been trying for these many years; and although there was a period in the growth of music when the art had to be mainly decorative for its own health, I do not find that it was ever only decorative. The fact is, the expression of feeling alone is not art. Painting, poetry, and music each has its own medium of expression, and that medium in itself is a thing to be admired. Painters will speak to you of the beauty of line, of tones, of the decorative pattern of colour; poets will be entranced by the verbal felicity of a line, by the sweetness or strength of a cadence, by the ingenuity of rhythm; musicians will point to the tone-colour of harmonies, to polyphonic cleverness, to uncommon use of rhythms, to the sinewy strength of a theme and its subsequent development; and all these things are beautiful in themselves. A great work of art contains all these beauties and something more, which lifts us above mere technical admiration, though that alone can be so keen as to become an emotion in itself; but simply because a work of art possessing these specific beauties does not also contain the "something more" we have no right to say "That is not art." It is art, but not the greatest, for it is divorced from life. The function of art is to express life in the terms of art, and the need of that expression brought all art into existence. The relative value of the thing expressed and the means of expression differs in these different arts. Both music and painting have a specific beauty quite apart from any idea they may convey, and that specific beauty is based on quite different human faculties from those which make literature a necessity for mankind, or perhaps it should be said that music and painting exaggerate certain leanings of the human brain which literature can only suggest in passing; thus both a sense of colour and form and an appreciation of musical sound find an expression in literature, but only to a limited extent. And then each of the arts has to be subdivided, and that subdivision expresses a thing which cannot be as well expressed in any other art or subdivision of art. Thus sculpture can effectively express things which are beyond the power of painting, and *vice versa*; a lyric poem can embody a thought more completely than a prose article can embody it; a subject fit for a novel may be quite beyond the capabilities of the stage, and in music, as Weingartner has pointed out, themes which may do very well for a music-drama do not lend themselves to treatment in a symphony; the sentiment in a Chopin nocturne would be drawn to pieces in a concert overture. And all this is only tantamount to saying that the world of material and thought contains more than can be fully expressed in one art. You may have an art, such as Wagner's music-drama or a novel, which contains something of every human activity and faculty, but even so there is room for the arts which take each phase of existence and express it fully. Wagner did not, or would not, understand this. He did not see that there are matters in life requiring expression which cannot be expressed in music-drama, and because he had to hold that all of life should be expressed in one art he set to work to prove logically that no art could stand by itself, and, further, to make all the arts come within the scope of music-drama he denied that their medium of expression was of any value to human beings as a thing in itself. And the irony of the situation is that, in spite of all his theories, Wagner ended by making music not only the chief thing in his music-dramas, but absolutely the conditioning factor of the drama; for more and more as he developed did Wagner sacrifice almost everything to his music, even going so far as to include long speeches,

quite unnecessary from a dramatic point of view, in order that his orchestra might have greater opportunities. In this respect, then, Wagner was as much an opera composer as the most operatic of those he condemned. Only, as Mr. Ernest Newman has pointed out in his extremely clever book, "A Study of Wagner" (Bertram Dobell), the Bayreuth master saw that absolute music forms hampered the dramatic musical expression of the old opera-writers, and in reforming this Wagner did good work; but in essentials his music-dramas remain just as much operas as any of those that are now relegated to the shelf—they differ in degree and not in kind.

I can commend Mr. Newman's book to those who want a clear analysis of Wagner's theories, and his departure from them in practice. But I am not sure that any good results from taking Wagner seriously at this time of day. Wagnerism is in the doldrums. Hardly anyone nowadays swears by his ill-digested socialistic and semi-metaphysical ideas; scarcely a musician of intelligence believes that absolute music has had its day, and certainly no one holds that all of life can be expressed in one art. But in casting aside the theoretical Wagner, who in his prose works is a special pleader for a form of art in which he could best express himself, one must not lose sight of the greatness of Wagner the musician. And I think that his greatness will never be understood until his prose writings are forgotten, and the hundred and one books on Wagner as poet, philosopher, and the rest are burnt. As Mr. Newman points out and easily proves, Wagner was mediocre as a poet, æsthetician, and philosopher, but as a dramatist, within the limits which his music placed on drama, he was sometimes quite fine, and as a composer unsurpassable. His legacy to music has not been received in all quarters with the graciousness it deserves. As a musical poet he has been given unstinted praise, but as a practical composer who has introduced or developed new forms in music and has enriched the orchestral and harmony palette he has been a little neglected. His more ardent champions have been the cause of this neglect. They have apotheosized Wagner as a poet, philosopher, and æsthetician, and have demanded that we shall accept their master at their extravagant valuation, but of that in which Wagner was great, his downright splendid musicianship and marvellous thematic invention, his adaptation of the variation form to the needs of music-drama, and his amplification of musical declamation, these things are forgotten, and yet it was in them that Wagner was really great.

EDWARD A. BAUGHAN.

FROM AN EDITOR'S POINT OF VIEW.

BY FRANKLIN PETERSON, MUS. BAC. OXON.

THE legendary editor was sitting in the armchair of omnipotence in his sanctum: enter with scant ceremony an eager-faced boy. "Who's that? What do you want?" "Please, sir, I want to be the errand boy." "Go away; we don't require you; we have a very good errand boy already." "No, sir, you haven't. He was run over in Fleet Street five minutes ago. I myself saw him taken on a stretcher to the hospital."

Of course the boy was immediately engaged. His was just the kind of spirit, the office required—from the editor's point of view—and he deserved his good fortune quite as much as did the famous French banker, whose success was begun by his care of a derelict pin, and by the impression the act of picking it up made upon a soft-hearted employer of labour. No doubt he blossomed

into a police-court reporter, a war correspondent, and whatever else is open to journalistic enterprise. In time, perhaps, he owned a paper, reviewed all other reviews, criticised everybody and everything, and perhaps even assisted the Emperor of China to disarm Western nations, and make them beat their spears into pruning hooks.

But, suppose for a moment that it had been the musical critic who was overtaken by a doubtless well-deserved fate in Fleet Street, would the plucky enterprise of the boy with rosy and unmitigated cheek have enabled him to climb into the Deemster's chair? Probably not; and yet, why not? With his youth, his energy, and his probably quite unbiassed mind, he might have scored a great success.

Mr. Joseph Bennett has just been telling us in his 'Recollections,' that he thinks "on the whole the present method of determining musical critics, though decidedly haphazard, works about as well as most operations of the kind." And a man of Mr. Bennett's wide experience ought to know. His statement of opinion is certainly vague enough and well hedged, but I think it would all go towards the appointment of the particular "immortal jagers" whose enterprise we have just been admiring.

The first quality of the ideal critic, from an editor's point of view, is by no means knowledge of the subject, nor is it literary style, nor perfect impartiality. It is just that in which many otherwise excellently equipped candidates are lacking—common sense, or *gumption*, as the expressive Scottish term has it.

The English equivalent for the American "Fighting Editor" is the "legal editor;" and the less that gentleman's opinion has to be sought the better for all concerned.

Once, a long time ago, a critic in his notice of an operatic performance was rash enough to make the remark that a certain prima donna was unsuited for her rôle of a dying consumptive—an obvious truth to all who were present at the performance, but entirely unnecessary to chronicle. The result was the inevitable action for damages. The proprietor of the paper was for paying up, but the editor, instead of taking the tempting opportunity to insert a paragraph acknowledging that Madame Caustina Fuzzoni was pre-eminently fitted for the part of *La Traviata*, induced the proprietor to stiffen his back and fight. That was long ago, however, and in the foreign country of Scotland. We would travel far nowadays to find another judge so wise and learned.

And further still must we go to meet another specimen of that other editor, famed in a country still more distant from London, who, the legend says, smilingly paid up the heavy lawyers' bills contracted by his critic's impetuous frankness, under the impression that, far from aiding in a private feud between his critic and those against whom his critic had a grudge (a fact patent to everyone else), he was actually fighting for the very existence of the only honest criticism of music which, up till that date, the world had ever seen.

Such luck is indeed rare, and, from an editor's point of view, it is a necessary part of the critic's equipment that he do not require, and be not tempted, to trust to the equity of a judge and jury, or the generosity of his editor.

Editors have done many queer things, but as a rule they may be trusted to know their business. The editor who so smilingly paid up doubtless thought the spicy articles which so unaccountably hurt thin skins, extended the influence of his journal, and added to its circulation. I knew one editor of an influential journal, who, when the management of an important theatre discontinued

sending passes or advertisements on account of an unfavourable notice, regularly sent his reporter and paid for his seat. I must add that the notices were always distinguished by extra care and ability. But he was a magnanimous prince, and the paper has been dead for many years. Another editor, of a much less important paper, systematically attacked the concerts of a very well-known scheme because he was refused the recognition of complimentary tickets. In a short time the short temper of an imperious conductor was roused at what must be called the manifest injustice of the attacks, and he insisted that the management give in to the truculence of this trumpeted mosquito. One last example may be given of an editor's queer doings, to show that the Goddess of Music can make even the wrath of editors to serve her. The position of an earnest and ambitious musician who, with rare pertinacity, sought a hearing in his native town as a composer, was made almost unbearable by a critic in the most influential paper in the district. So virulent and so consistent were the attacks that a deputation representing the unanimous opinion of the leading musicians in the town waited on the editor to remonstrate against the unfair treatment, as they considered it, to which their colleague had been subjected. They were curtly informed that the editor had every confidence in his critic, and they returned from their fool's errand sadder and, doubtless, wiser men. Shortly afterwards the composer was at last able to leave his cramped and unsympathetic surroundings. His last composition, contemptuously relegated, as usual, to the waste basket by his friend the critic, attracted the attention of the most famous musician in Europe, and to-day he holds one of the proudest positions in Britain. The critic is dead, the editor is engaged in other pursuits, so we can hardly ask them now what the one thinks of the other.

Indeed, the editor who is called upon to select a new music critic is between a legion of devils and the depths of many seas. He fights shy of the professional man for three reasons. First, the most successful, and therefore presumably the best, professional musicians in his town are too busy to undertake the multifarious and often irksome duties; secondly, the other professionals and their friends would probably take a most dissatisfied interest in their view of the case; and thirdly, vastly most important, the editor trusts no musician with such a responsibility. However well educated he is, musically and otherwise, the professional musician is too probably lacking in the breadth of view, the width of sympathy which can honour all schools alike and deal with the doings of a church choir as appreciatively as it appraises grand opera or the stars in music's firmament. And, most fatal defect of all, he is not the most likely man to be able to look at musical events with the eye of the public—and that is what the editor wants. Not that the public has to be humoured, nor that the critic should not know more about it than his readers and show his superiority in knowledge; but the uncompromising standard of a purist need not be obtruded on the unwilling attention of people who from being unsympathetic will rapidly turn resentful and cantankerous—and finally will discontinue their subscriptions.

The editor does not wish to have the assistance of any one so blindly devoted to Brahms or Bach that he can see no good thing in any other composer. Nor does he desire the public to be scolded and despised, and all other journals corrected and held up to ridicule in his columns. After all, if his critic's opinions are a trifle unorthodox, they may be fresh, interesting to the public, and not improbably stimulating to musical people, if

they are only honest, well expressed, and not too flippant. Real musicians would be the last to deprecate criticisms which represent the impression made by an executive artist or the adequate performance of a composition upon a cultured mind, or even upon an experienced journalist.

But there is a line to be drawn. It is one thing to acknowledge "Paradise Lost" heavy reading; it is another thing to allow your critic to state in your columns that Milton was a "pompous old windbag"—and that even without the qualifying "in my opinion." It is one thing to admit that Wordsworth is not always on the same high poetic level, or even that some of his poetry has little inspiration; it is another thing to state in print that much that he wrote is "merest drivel." Not to talk of bad taste and the most dangerous kind of ignorance—that which is possessed of a little knowledge—the policy of such remarks is bad enough to make them extremely undesirable from the editor's point of view.

Bülwö was very indignant at a critic who had dared to speak slightly of the C minor symphony. He held rightly enough that works of art like *Romeo and Juliet*, or the Dresden Madonna, before which all generations and all schools unite in paying ungrudging homage, are above the reach of the most newfangled of the new critics, and that to suggest they are overrated and inartistic is arrogant blasphemy. I suppose a grammarian or a stage manager might suggest defects in the one, a painter imperfections in the other, without incurring universal reprobation. But the editor of a daily or weekly paper would not be very keen about allowing the objector to air such views in his columns with any assumption of omniscience, any patronising desire to put the world right, or any flippancy of treatment. And yet a paragraph in an influential provincial paper the other day seems to show that the gods of music, the eternal verities, and the universally acknowledged monuments of the art, do not bulk largely in at least every editor's point of view.

"It was not an ideal programme; it gave us too much of Bach, that fetish which is held before us from the cradle to the grave. No doubt Bach gives excellent opportunities to sing easily (!) and well (!!), so far as the choir is concerned, and there is nothing a choir likes better; the tenor who cannot sing and the bass who cannot read, love such music. They can revel in it at the expense of a long-suffering and loyal audience. . . . But to speak honestly, what is there in Bach's 'A Stronghold Sure' to inspire the respect of a thinking individual? The recitatives claim attention because they are natural—he would be a poor man who could not compose a recitative—but what delight is there to hear that 'Jesus will gather' repeated over and over again to a slightly varying phrase and imagine that you are enjoying yourself?"

Did the editor say to himself, "This may be nonsense and may show to those able to judge how very little my critic knows of what he criticises; but what of that? It is different from all the other papers, and who is to contradict? Am I to set a critic to catch my critic?" Let us rather hope that he never saw the paragraph, for assuredly neither "merest drivel" nor "pompous windbag" would satisfy any healthy desire for appropriate language.

It is so easy to express even a very decided opinion in a perfectly unobjectionable way that an editor has a right to demand sobriety in thought and language. It is not at all necessary to outrage public opinion or even the academic opinion of narrow-minded professionals and amateurs. If they will respect the name of Bach, or of Wagner, or of Brahms, show them the error of their ways not in cruelty, not in wrath, and not in intemperate language. If you wish to get your knife into one of your colleagues who is perhaps many years older than you are, refer to his preternaturally long service to his profession; remind your readers of how he was an intimate friend of

Thalberg in his youth and was present at the *première* of *Oberon* in London in 1826; call him the *doyen* of the profession—but don't call him a hawking dotard. The other way is as effectual and much more polite.

What a weight of responsibility rests upon the editor of any critic's "copy"! There are clerical errors to correct (in itself reason enough to prefer a man with a journalist's training to one who has been brought up in any artistic profession!); solecisms to avoid; extreme views to soften down; excursions into forbidden territory to recall; apparent bias to correct; thoughtlessness in treatment or expression to rebuke; and the most transparently honest, and it may be well-founded, opinion to delete if it even smells of "log-rolling." Acting again in the interests of his clients, the subscribers and the public, there are prejudices to avoid, feelings to respect, possible damage and probable actions therefor to guard against.

Last month I referred to some unsatisfactory features in the lot and the work of a critic and in the influence he exerts. In a future article I hope to consider the sad case of the public—if I can bring the editor of the MONTHLY MUSICAL RECORD to my point of view. But I really think that the rash statements of raw opinions made by our critics with such a light heart, or the perturbation and distraction of the many-headed public tossed about with every wind of criticism, do not add so much to the sum of harassing care among human beings as the dangers which threaten a fellow-creature when he is called to approach the subject FROM AN EDITOR'S POINT OF VIEW.

ENGLISH OPERA AND THE OPERA SEASON.

THE opening of the opera season is a movable, though not necessarily a musical, feast. This year it takes place late—on May 9th; and, as nothing of any importance is ever done after the middle of July, the season threatens to be a short one. But why should we use the word "threaten"? It matters very little, from the strictly musical point of view, whether the season is short or long. Whether short or long, it is of course merely a series of more or less brilliant social functions. So well is this known that we should have no excuse for repeating it were it not that, if a paradox will be forgiven, it is not yet well enough known. A large number of people know it, and hope for little from Covent Garden; the bulk of the English people do not know it, and when our lack of a genuine opera is mentioned they wonder why we are not contented with what we have got. If once they realized the true state of affairs there might be some faint possibility of our getting a genuine national opera. At present the most laudable efforts of Sir Alexander Mackenzie, Sir Hubert Parry, Dr. Stanford and the rest who are trying all they know to get State or Municipal help for a national opera, are utterly ineffectual against the inertia of the mass of the nation. We hope the impending season may be a lesson to many. We owe no grudge to Lord and Lady de Grey, Mr. Higgins, Mr. Grau, and the other members of the Opera Syndicate. Their intention is to keep alive a form of social recreation which amuses them and a large number of persons; and they do their work excellently, showing indeed a distinct disposition to give music rather a larger than a smaller importance in their programme than they perhaps need. Yet this year Wagner—which all Europe is clamouring to hear, and England not least amongst the nations—Wagner is to be cut down to the "irreducible minimum." Prima donnas and fashionable tenors will "boss the show." The question the syndicate will ask itself on every occasion will not be: "Is this work a master-work, and does the

larger public wish to hear it?" By no means: on every occasion the question will be: "Do our subscribers wish to hear this work, and will A, B, or C sing in it?" Whether it is or is not a master-work will count for nothing or next to nothing; whether the general public wants or does not want to hear it counts for nothing or next to nothing. We believe the rumours as to the revival of such forlorn, belated works as *Lucia* are exaggerated, though, with fashionable subscribers on the one side and fashionable singers on the other, one can never with safety prophesy what an opera syndicate may not be compelled to do. Still, there are two grounds for hope. First, *Tristan* is announced during the first week of the season, which shows that in the syndicate's estimation Wagner, at any rate with Jean de Reszke, is a sure card to play. Second, the experience of recent years has shown fashionable audiences to be tired of operas that were fashionable forty years ago, and never had in them any life to prevent them growing stale and musty.

Of course, we must all make the most of the opera season. With all its faults, we cannot hear *Tristan* done anywhere in the world so finely as it is done at Covent Garden. Even if the orchestra be rough and unrehearsed, the scenery deplorable, the stage management crude, and the chorus enough to fit one for a lunatic asylum, yet there is one thing to be heard there that cannot be heard just now at many Continental opera-houses—decent singing. After the croaking and howling that does duty for singing at Bayreuth, there is at least a certain satisfaction—if not actual delight—in hearing the pure, sweet tone and accurate intonation of an Eames or a Melba. It is a bald truism to say that unless singing is to become one of the lost arts, like trumpet-playing, it must be kept alive; and Covent Garden helps to keep it alive. This is something to Covent Garden's credit; in fact, when we remember that now the Wagner craze is in its last stage, the victory cannot be to the howler, but must inevitably be to the singer, it is seen to be much. Wagner has taught us all an invaluable lesson; he has taught us the power of drama and dramatic singing; but he has not destroyed, could not possibly have destroyed, the deep-seated human love for the most beautiful tones and most beautiful uses of the human voice. As the years pass, composers will seek to write not less, but more, beautifully for the voice; they will see more and more clearly the folly of disregarding, of abusing, one of the most powerful factors in the apparatus of opera. Wagner has given us dramatic truth, and a certain measure of vocal beauty; the composers of the future will certainly try more for vocal beauty, and try also to press vocal beauty into the service of dramatic truth. Therefore, we repeat, Covent Garden has a value, if only because it will prevent English composers from forgetting what beautiful singing is, and what it is worth; and because we can always learn something there of the very difficult art of writing beautifully for the voice.

These uses of our operatic adversities, however, have little to do with the question of an English National Opera. Whatever we may have from Covent Garden, we cannot help seeing that it is only opera during two months of the year, that its prices are much too high for the bulk of the people, that we cannot hear there the operas we may want to hear. We cannot help seeing also that it will never be any better so long as it is run by a few great ladies who love to have prima donnas, tenors, and such gentle pets about them to give *éclat* and brilliance to their drawing-rooms. Is there no hope for genuine opera—shall we never reach Canaan?

We think there is plenty of reason to hope. We do

not pretend that things are in the best possible plight, or even that they are moving so quickly as could be wished. But they *are* moving. The appeals of our leading musicians are in themselves a remarkable sign of the times. Another sign is the increasing number and increasing popularity of small travelling opera companies. Yet another is the scheme proposed from the office of the Concorde Concert Control; and Mr. Schulz-Curtius's scheme is again another. We fancy the thing will come gradually: that the people, not in London only, but in all England's principal towns, will form the habit of hearing opera whenever there is opera to be heard; that one or two theatres in London, and one at least in several of the provincial towns will in time be entirely devoted to the service of opera-companies; that at last some bold impresario will build an opera-house—our first opera-house—and slowly other impresarios will follow his example. This seems to us not merely the only way by which the thing can be accomplished, but actually the best way. What on earth is the use of building opera-houses before people have formed the habit of going to hear opera, before they desire to go to hear opera? When they want opera they will call for it; and when they call for it they will support it. Half-a-dozen opera-houses in England just now would spell bankruptcy for half-a-dozen impresarios. When the cats'-meat man yells in the street, certain pussies squeal in response, and certain pussies don't squeal. Those that squeal want meat, and when it is given them they will eat it; the money spent on meat for the pussies that don't squeal is wasted; those pussies are not hungry, or don't like cats'-meat—anyhow they will decline it. This is a parable, drawn from humble life. Those of us who want opera must set ourselves to stimulate the popular appetite for opera. When the popular appetite is sufficiently stimulated, the popular voice will make itself heard, and we shall get what we want.

MR. DE LARA'S *MESSALINE* AT MONTE CARLO.

(FROM OUR SPECIAL CORRESPONDENT.)

THE longest and most important step in the career of any creative artist is that taken when he crosses the difficult boundary between the domain of the amateur and that of the master—when he ceases to scribble like one who has just learned how to hold his pen and begins to write with certainty of intention and deliberate foreknowledge of the effects he will produce. This step once taken, those that follow will be short enough: one must be satisfied if they are firm and straight. Mr. Isidore de Lara took the first when he wrote *Moina*, two years ago. That opera we noticed in these columns, and it will be remembered that our notice was highly favourable. We thought that Mr. de Lara had altogether ceased to be an amateur and had developed into a full-blown musician. Had his progress been slow since the days of *Moina* it need have occasioned no surprise. But in many respects *Messaline* marks as great an advance on *Moina* as that shown by *Moina* on *Amy Robsart*. In *Moina* Mr. de Lara manifested not only his melodic gift, but also a determination to evolve for himself a mode of dramatic expression which should be as original and personal as it is possible for any dramatic composer to be who has been born within a century of Wagner's birth. These, surely, are great possessions. In *Messaline* we find them all, with something added. This something is the quality of sheer strength, for *Moina* was distinguished more by its delicacy, and a fluent expression

of neurotic passion, a kind of nervous hysterical fire. These things were in place in *Moina*, and *Moina* was in its way a little masterpiece. But how great the advance shown in the sturdy health of *Messaline*! If Mr. de Lara holds to his present path, he may arrive at greatness as a genuinely operatic composer.

Such words are not of common use in our vocabulary, especially when dealing with modern English music, but there can be no question of their propriety. For, in point of combined dramatic and musical strength and beauty, one must look backwards beyond the limit of our own generation to find anything to compare with *Messaline*. To begin with, the libretto of Messrs. Silvestre and Morand is—excepting the very irritating second act—skilful and effective. It is true that in their choice of a subject the authors have gone back in the direction of the legendary; but their *Messaline* is quite a different person from the *Messalina* of history, and is in all essentials as modern as any woman in Ibsen. And it is easy to see with what sympathy Mr. de Lara sets about the task of translating her into music. The imperial harlot, seeking even in her satiety to waken in herself the faculty of unselfish love, and tortured with the knowledge that such love will never be hers, was a figure which was bound to appeal to a temperament so rich at once in passion and psychological curiosity as Mr. de Lara's. He has created round this central figure an atmosphere that is both sensual and spiritual, and projects the tragic courtesan with astonishing reality.

It does not seem to us that *Messaline* calls for any special technical criticism. Its appeal is not to those who fancy that the best music yields its secrets only to the writers of programme books. Of the Wagnerian apparatus Mr. de Lara has adapted just as much as suited his peculiarly forthright manner of expression. Then the score is sufficiently coherent in texture to need no academic interpretation. This fact will doubtless make the opera less acceptable in the sight of some, but nothing can permanently obscure the beauty or diminish the value of this powerful and significant work, which is obviously destined to take rank in the scanty list of modern masterpieces. When it was produced at Monte Carlo on March 21st it was admirably sung and acted by Madame Hégdon, Tamagno, and Bouvet, and admirably conducted by Jéhin; and it achieved a success which, we are assured, was but the forerunner of a notably triumphant career.

LETTER FROM LEIPZIG.

THE Gewandhaus concerts closed with excellent renderings of Beethoven's first and ninth symphonies. The members of the orchestra, into whose flesh and blood these works during long years have wound their way, acquitted themselves of their task in admirable manner, and the thankful audience applauded enthusiastically. Chorus and soloists (Miss Johanna Dietz, Miss Stephan, and MM. Moers and Schütz—the two gentlemen from the Stadttheater of this city) rendered good service. A surprise awaited us at the last concert but one, viz. the experience that the distinguished Gewandhaus public can display opposition in the shape of hisses—a fact hitherto unheard of! Berlioz's so-called symphony, "Episode de la vie d'un artiste," was performed—a work which, although sixty years old, had never, hitherto, found a place on a Gewandhaus programme, and we can now see with how great justice; for the music, so thoroughly antiquated in its mode of expression, so tasteless and repulsive as regards its programme, left the audience perfectly cold. When the latter wished, as was proper, to thank the conductor and orchestra for the excellent performance of this, anyhow, pretentious work, some powerful hisses, as already mentioned, mingled with the applause.

A survey of the important works performed during this season will prove of interest. Haydn was represented by two symphonies, Mozart by one, but Beethoven by seven; there were also the two best known symphonies of Schubert (in c and B minor), and the first two of Schumann (in B flat and C), but not one of Mendelssohn's! On the other hand, Brahms was specially favoured: all his symphonies were performed, although his *Triumphlied* and violin concerto also formed part of the scheme. To the Berlioz symphony named above must be added Dräseke's great tragic symphony and the Tchaikowsky *Pathétique*. Two serenades were presented: a new one for strings by Reinecke, and the often-heard one in F by Volkmann. Symphonic poems, overtures, etc., were selected from the works of Beethoven, Gluck, Cherubini, Weber, Wagner, Mendelssohn, Goetz, Kleeman, Bizet, Liszt, Rubinstein, Smetana, and Richard Strauss. It is a marked sign of the times that, of those composers who paid unconditional homage to pure beauty (Haydn, Mozart, and Mendelssohn), least notice was taken. A fine counterpoise, however, to the neglect of Mozart is offered by the opera management: the master operas of Mozart—*Figaro*, *Don Juan*, and *Zauberflöte*—are constantly and carefully given; and the management verily has its reward, for these performances always secure extraordinarily large audiences.

The twelfth and last principal examination at the Conservatorium for this year has taken place. The results have been good; at times even brilliant. Among recent performances at these trial meetings may be named: *Vieuxtemps' Concerto in A minor for violin* (Miss Demuth, from Oberlin, N.A.); *Sonata for organ*, by Ritter (Miss Bartholomew, from Valparaiso); *Rubinstein's Concerto in D minor* (Mr. Marcian Thalberg, of Leipzig); *Guilmant's Concerto for organ and orchestra* (M. Ossian Reichardt, from Waldenburg); *Jadassohn's Pianoforte Concerto in c minor* (Miss Ludewig, of Leipzig); and *Beethoven's c minor Concerto* (Miss Laux, of Leipzig). We really ought in justice to name many others, but we should exceed the space at our disposal. Special recognition must be made of the eminent services rendered by the orchestra of the Conservatorium, under the distinguished direction of Capellmeister Hans Sitt. Their task, heavy and often difficult, was discharged with the utmost safety and refinement.

The great "St. Matthew" Passion of Bach has, as well known, been regularly given here every Good Friday during the last forty or fifty years. The recent performance even filled the Thomas Kirche with a great crowd of pious listeners. The custom is certainly a beautiful one, yet it is an open question whether the "St. John" Passion of Bach or Handel's *Messiah* might not occasionally be brought forward by way of change. The latter work, anyhow, was performed this year by the Sing-Akademie, yet frequently a whole decade passes without any opportunity of hearing this noble oratorio. At quite an appropriate moment there has appeared an exceedingly interesting pamphlet on Bach's "Matthew" Passion, by Prof. Jadassohn. It will doubtless spread far and wide, and also excite interest in England. It is interesting to note how the writer points out, in forcible manner, some errors made in copying or in printing.

Among the many extra concerts, there was one by the Russian pianist, Paul de Conne—that young artist who at first won the great Rubinstein prize. Recalling that fact, we felt unfortunately somewhat disillusioned; he lacked *nuances* of any kind between a brutal *fortissimo* and a breathed *pianissimo*, while his art of rhythm, or rather the entire absence of beautiful, correct rhythm in his playing, was at times really unpleasant. We must, however, acknowledge his excellent technique and *bravura* style of performance.

At the last chamber-music *soirée* at the Gewandhaus we heard a praiseworthy Sextet for strings, composed by Henry XXIV., Prince of Reuss; the Scherzo and Finale (theme with variations) impressed us most favourably. The performers were: M. Max Lewinger, former leader of our orchestra (now leader of the Dresden court band), and MM. Rother, Unkenstein, Heintzsch, Wille, and Hansen. An excellent rendering by these artists of Brahms's Sextet in B flat, Op. 18, brought the evening to a close. The greatest enthusiasm, however, of the evening was excited by Haydn's Quartet, Op. 64, No. 5, of which the Finale had to be repeated.

LETTER FROM VIENNA.

SIEGFRIED WAGNER'S *Bärenhäuter* achieved a truly unparalleled success, owing in the first place, no doubt, to the sympathy extended to the bearer of a great name, but likewise to the poetic, musical, and scenic merits of the remarkable operatic firstling of a highly-gifted young man; and, furthermore, to the super-excellent performance under Gustav Mahler's direction, with Frl. Michalek, Herren Schmedes, Grengg, Hesch, von Reichenberg, Ritter, and Schittenhelm in the chief rôles, to the unique orchestra, and to Broschi's magnificent stage appointments. The beautiful close of the second act produced the most striking effect. Some appropriate cuts, more particularly in the third act, are needed, however, to improve the total results. Already at 2 p.m. an immense *queue* had assembled at the doors of the Imperial Opera for the evening performance. Thirty-two recalls summoned the poet-composer to the footlights, eighteen of which were after the close of the opera, and there might have been eighteen more but for the descent of the iron curtain. Whether the mantle of an illustrious parent has really fallen upon the shoulders of the son, future work must show. It would be the first example, since Joh. Seb. Bach and his son Karl Philipp Emanuel, of hereditary genius in the domain of music, as well as of creative art in general.

After a Czech, Gallic, Russian, and Hungarian first performance (Dvorák's "Heldenlied," Bizet's "Roma," Tchaikowsky's "1812," and Liszt's "Festklänge," the only one of his nine symphonic poems not previously heard in Vienna) at the Philharmonics, G. Mahler made amends to German art by producing Hermann Götz's charming Symphony in F, never played here before (a fact which accentuates the want of a second grand orchestra), and Anton Bruckner's grandiose Symphony No. 6, of which only the beautiful Adagio and Scherzo had been given just sixteen years ago. In one of those little speeches which the eccentric director-conductor is fond of addressing to the band, he said that he declined to add his name to the subscription list on behalf of a Bruckner monument to the signatures of those who had belittled the great composer during his lifetime, but that his symphonies would in future be a special feature at the Philharmonics, in which the vast majority of the *habitués* will, judging from the enthusiastic reception given to No. 6, no doubt heartily concur. A very striking and legitimate effect (in view of the proportions of the modern orchestra) was produced by trebling the piccolo at the conclusion of the "Egmont" overture.

The Gesellschaft der Musikfreunde gave, under the skilful guidance of its musical director, R. von Perger, Haydn's *Creation*, as a centenary celebration of the first public performance of the immortal masterpiece a hundred years ago, but which had previously, on the 29th and 30th April, 1793, been given with extraordinary success at the Prince Schwarzenberg Palais. The public performance at the theatre resulted in 9,000 florins for Haydn's benefit.—Liszt's "Graner" Mass, which followed at the subsequent concert, contains some sensuously attractive cantabile passages; but, with the exception of the really fine "Agnus Dei," the work is mostly hollow bombast, tinsel instead of real gold. As a curious sign of the present reactionary movement, it may be mentioned that at a previous performance of Mendelssohn's *Walpurgisnacht*, by order of the censorship "Diese Christen" had to be sung instead of "Diese dummen Pfaffenchristen," and "fürchten" instead of "fabeln," regardless of Goethe's rhyme with "Gabeln."

Gustav Mahler's Symphony, No. 2, in c minor, beats the record both in its musical apparatus and in its exceptional length. Such a phalanx of "strings," "wind," "percussion," harps, with mixed chorus, headed by two vocal soloists (Mmes. Pregi and Barenfeld) and organ, strengthened by an additional "wind" band in the adjoining room, has never been witnessed even upon the platform of the vast Musikverein, and the work filled the entire programme of the Philharmonic "Nicolai" Pension fund. Although the sum total of musical invention is, perhaps, hardly on the same scale of unusual magnitude, there is much melodic charm and imposing strength in the score, and no one can fail to admire the masterly handling of the

gigantic means employed. The reception of the leviathan symphony was of the warmest description—of course not without some expressions of protest from the anti-semitic party, which gauges the merits of each work mainly according to its author's religious confession. The Andante had been produced here last year by the Munich-Kaim orchestra under the eminent Ferd. Löwe's direction.

J. B. K.

OUR MUSIC PAGES.

To this *Rondoletto* we have already called attention in these columns. In its simplicity and grace it reminds us of Mozart. By imitating figuration, certain favourite harmonies or forms of cadences, it is always possible to suggest, in a greater or lesser degree, this or that composer's style; but such imitation is merely formal, and gives little or no pleasure. When, however, a musician, through love of, or enthusiasm for, some particular composer falls unconsciously into his style of writing, then the reminder is a pleasant one; the music may be quaint, yet will not lack real life and freshness. And this is what we find in the *Rondoletto*. The composer, Heinrich Henkel, it may be added, died quite recently (April 10th) in his seventy-eighth year. He had resided at Frankfort since 1849, exactly half a century, and was well known and highly esteemed both as man and artist.

Reviews of New Music and New Editions.

Études d'Exécution Transcendante. Par FRANZ LISZT. Edited by Edward Dannreuther. (Edition No. 6226, a, b; two books, each, net, 3s.) London: Augener & Co.

IN the year 1817 Clementi published his *Gradus ad Parnassum*, steps upon which rest, to quote Mr. Dannreuther's own words in his article on Clementi in Sir G. Grove's Dictionary, "the art of solid pianoforte playing." Only ten years later there appeared at Marseilles "Études en Douze Exercices;" it was the Op. 1 of a youth of under sixteen, François Liszt, as he is named on the title-page. That work proved the germ of the great "Grandes Études dédiées à Charles Czerny," which appeared in 1839, studies in which pianoforte technique seems to have reached its highest possible point. This Vienna publication was, in fact, suppressed. Even Liszt, unconscious, perhaps, at first that he was writing difficulties which few besides himself could overcome, toned them down, and presented his studies in their present known version, in 1852. Schumann, reviewing the 1839 version, describes them as "studies for, at the most, ten or twelve players in the world." Mr. E. Dannreuther, in the Preface to the present edition, remarks that we might now add a nought to Schumann's *ten or twelve*, "so much has the mastery over the mechanical difficulties of pianoforte playing increased of late." He adds, however, "it does not follow that the average musical intelligence of pianists has increased at a like rate." The mastering of technical difficulties is one thing, the producing of great effect another. To give the number of players who could achieve anything like success with the fearfully and wonderfully made "Mazeppa," or the *Étude* in F minor "of almost insuperable difficulty," the Schumann figures would have, even now, to be considerably reduced. We are referring, let us repeat, to prevent any misunderstanding, to the suppressed edition of 1839.

Mr. Dannreuther's Preface or "Note," as it is termed,

is one of no ordinary interest, and it is written in his usual clear and forcible style. In mentioning Liszt's remodelling and recasting of his studies between the years 1827 and 1852, he alludes to the two great masters, Bach and Beethoven. The various autographs and manuscripts of "Das wohltemperirte Clavier," on the one hand, and the Beethoven sketch-books on the other, show how they filed and polished before their work satisfied them; reference is also made to Mendelssohn, who was remarkable for the pains which he took in trying to present his music in the best possible form. Mr. Dannreuther adds, "The singular thing about Liszt, however, is not that he has remodelled and re-cast so much, but that his strange musical nature was so long in maturing its fruit." And he quotes a remark made to him by Wagner one evening when the talk turned on Liszt and his habits of revising: "If you strive to better the style you are virtually striving to better the thought." The "Études d'Exécution Transcendante" are now specially under notice, but Mr. Dannreuther reminds us that Liszt also "repeatedly re-wrote his Paganini Studies." There is one paragraph in the Preface which we give in its entirety; it is highly interesting and profitable, and, further, offers an admirable instance of our author's clear insight into the genesis of Liszt's technique, and into the gradual developments of his gifts both as composer and player:—

No pianist can afford to ignore Liszt's *Études*—he may disparage them if he chooses, but he ought to be able to play them properly. We play the three B's, Bach, Beethoven, Brahms, each from a somewhat different point of view. But these great men have this in common, that in each case, yet in a different degree, when we play their music we address the hearer's intellect rather than his nervous sensibility—though the latter is never excluded. With Liszt and his pupils the appeal is, often and without disguise, rather an appeal to the hearer's nerves; but the methods employed are, in the master's case at least, so very clever, and altogether *hors ligne*, that a musician's intelligence, too, may be delighted and stimulated. About Liszt's technique in general it may be said that it derives its efficiency from Czerny, who brought up his pupil on Mozart, a little Bach, a good deal of Hummel, and a good deal of his (Czerny's) own works. Solid respectable Hummel, sound classicisms in fact on the one hand, and Carl Czerny, a trifle flippant perhaps, and inclined to appeal to the gallery on the other, these are the musical parents of young Liszt. Then appears the Parisian Incroyable and Grand Seigneur, Liszt. Later on we find him imitating Paganini and Chopin. And at the same time we see him making a really passionate and deep study of Beethoven, Weber, Schubert, Berlioz. Thus gradually we get the mature master—a curious conglomerate—who, both as player and composer, chose to wear motley garments to the end of his days.

The "Études d'Exécution Transcendante" consist of twelve studies. The first is styled *Preludio*; to all the others, with the exception of Nos. 2 and 10, are affixed titles.

The *Preludio*, which now contains twenty-three bars, consisted originally of only twelve, and for comparison they are placed the one under the other in the Preface. The process of evolution in this short number is as interesting as it is remarkable; the passages in the earlier version have been widened out, harmonically and technically enriched. As a study in evolution it is well worth examining; there are quite Beethoven touches in the transformation, particularly in the chord passage, and in the closing cadence. Of No. 2, Mr. Dannreuther remarks "that little remains as it stood at first." Of Nos. 3 and 4 he declares that "if the earlier and later versions were signed by different composers, the resemblance between them would hardly attract notice," and by musical quotations makes good his statement. No. 3, entitled "Paysage," one of Liszt's most expressive pieces, is described as a "test study for pianists who aim at refinement of style, of tone, and of

touch." The episode in A of the suppressed version, described by Schumann as "comparatively trivial," does not appear in this later version; Liszt, indeed, may have felt that there was truth in the opinion expressed by so eminent a critic.

No. 4, the famous "Mazeppa" study, is suggested by Victor Hugo's poem, "Il tombe enfin . . . et se relève Roi!" Mr. Dannreuther gives the opening bars of the "youthful exercise," and of the suppressed and final versions; thus even from these short samples one can see how the composer gradually increased in technical skill and in daring. Our editor has much to say about special Lisztian effects—or, at any rate, of effects of which he made most striking use—in this number.

No. 5, *Feux Follets* ("Will o' the wisp"), he considers "one of the best, perhaps the best, of the entire series of studies, inasmuch as it is perfectly consistent from a musical point of view, and full of refined pianistic contrivances." The 1st Book closes with the glowing *Vision* (No. 6) and the stately *Eroica* (No. 7). Book 2 opens with *Wilde Jagd* (No. 8), recently performed, we believe, at a popular concert by Mr. L. Borwick. No. 9, the *Ricordanza*, with its broad, expressive melody and graceful arabesques, is one of the most familiar of the set. Of No. 10 we have already spoken. No. 11, *Harmonies du Soir*, is a characteristic number, while the last, *Chasse-Neige*, offers many points of technical interest.

Mr. Dannreuther, ever conscientious, calls attention to the fact that in the present edition "all Liszt's own indications of fingering and expression are reproduced," and that the additions are "strictly in conformity with Liszt's ways as an executant," ways with which the editor is thoroughly familiar.

DR. H. RIEMANN'S *New Pianoforte School* (Neue Klavierschule). Step I. Part VII.: 6 Sonatinas by Anton André. Op. 34. (Edition No. 6371g; price, net, 1s.) London: Augener & Co.

WHATEVER Dr. Riemann undertakes—whether it be works on the theory or history of music, dictionary compiling, the editing of classical works, or the founding of a "New Pianoforte School"—he carries out with thoroughness and enthusiasm. In this Part VII. we have, first, some useful technical exercises. The excellent André Sonatinas, the music of which is as pleasant as it is profitable, are plentifully provided with finger, phrase, and expression marks. Every help, in fact, is given, so that the pupil will have no trouble in giving at least an intelligent rendering of the various movements; if, in addition, a pupil possess a soul for music, then his rendering will be altogether satisfactory. It is a great advantage to have music suitable throughout for young folk; there are many so-called easy classical pieces in which, unfortunately, difficult moments suddenly occur.

Exercise of Scales in Thirds in all the major and minor keys, for the Pianoforte. Composed and most carefully fingered by C. CZERNY. Op. 380. London: Augener & Co.

SCALE practice is recommended by all teachers worthy of the name; it is, in fact, the royal road towards technical perfection. Scale playing in thirds or tenths, in sixths, and, of course, in plain octaves, is common enough; scales, however, with thirds for each and, at times, for both hands are much more rare. Many instruction books give the former, but few the latter. The Czerny Exercise, which starts from and finally returns to C major, does not present the various scales in stiff, formal manner; sometimes the one hand is immediately concerned with a particular scale, sometimes the other, and sometimes both. Passages

in which modulation occurs lead from one key to another. The value of this Exercise is great; and there is no lack of fingering, and of the best kind, which the student will do well to study carefully. To master it will take time, but the gain will be great.

Marysienka, Caprice-Mazurka pour Piano, par F. KIRCHNER. Op. 806. London: Augener & Co.

THIS is a graceful, taking piece. It is not lacking in melody; it has considerable rhythmic variety; and the writing for the instrument is attractive to the player. The simplicity and ease of the music should be noted. There are many pieces which possess these desirable qualities, but they have not at the same time the freshness and charm which we meet with in this *Caprice-Mazurka*. Here and there are some finger marks which, if carefully followed, will add to the comfort of the player and to the daintiness of the phrasing.

Mazourka, Op. 14, No. 1, par AD. GUTMANN. Revised by O. Thümer. London: Augener & Co.

THIS is a charming little piece. That it has some features in common with the Mazurkas of Chopin is only natural, for all Mazurkas have more or less of a family likeness. The one under notice has, however, character and charm of its own. The opening section in minor is fresh and graceful. The middle major section with its effective *cantabile* phrases offers good contrast to the music which precedes and follows, and yet it is connected with it by a prominent quaver figure (bar 3). The delicate coda brings the piece to a satisfactory close; it seems one which Chopin himself might not have been ashamed to own.

Pensée de Mai. Romance, Op. 46, and *Valse Brillante* in D flat, Op. 48. By CH. B. LYSBERG. Both pieces fingered and revised by O. Thümer. London: Augener & Co.

MAY is said to be a merry month, but whether one feels in a merry mood at that particular time of year depends greatly upon circumstances. The thought which underlies the first of these pieces is scarcely a merry one; in the gently undulating phrases, and especially from the *pp* when the melody is assigned to the left hand, there seems to breathe a spirit of tender romance. The ornamental triplet accompaniment which, for the most part, supports the melody, sets it off to advantage. This *Romance* is elegant and expressive. Great care must be taken in practising it to keep the accompaniment notes smooth and quiet, so that no forcing of the tone be required to make the melody heard distinctly. The *Valse* fully bears out its description; it is thoroughly brilliant, and full of pleasing passages which will interest the performer and at the same time improve his fingers. The soft-flowing theme in the key of the sub-dominant, with which the middle section commences, offers pleasing contrast to the rest of the music. The coda demands, at first delicate, and afterwards strong and agile fingers; it contains, however, no alarming difficulty.

Three Short Pieces for Violin, with Pianoforte Accompaniment: No. 1, *Animation* (*Aufmunterung*); No. 2, *Short Study* (*Kleine Studie*); and No. 3, *Scherzo*, Op. 110. By RICHARD HOFMANN. London: Augener & Co.

IN No. 1, after four introductory bars assigned to the pianoforte, the violin starts off with a bright, tripping theme which clearly betokens animation. At first there is a somewhat quiet accompaniment, but soon lively quaver passages, with gradually increasing tone, strengthen the mood already expressed by the stringed instrument.

After the opening theme has been repeated, but in still more exciting form, a coda brings the little piece to an effective close. No. 2 is entitled *Short Study*, but it might also have been named *Moto perpetuo*, for until the tonic chords in the final bars the violin is in perpetual semiquaver movement. Every note has to be played *staccato*, so that it offers excellent practice. The light and lively music, if rendered with due precision and spirit, would give pleasure to the performer and to his audience. The pianist has at first very simple work; towards the close, however, his fingers are more actively engaged. No. 3, *Scherzo*, is an engaging little piece. The violin may have the lion's share, but the pianoforte part is playful and pleasant.

Operas and Concerts.

CRYSTAL PALACE CONCERTS.

M. CÉSAR THOMSON, the Belgian violinist, was to have appeared at the Palace on Saturday, April 8th, but was summoned to Constantinople, and the early symphony in E by Sir Arthur Sullivan was postponed until the 29th ult. in order that the composer might conduct it himself. It had not been heard at the Palace since 1878. In consequence of these alterations, Beethoven's C minor symphony was played, but rather unfavourably placed at the end of the programme. The soloist was M. Sapellnikoff, the Russian pianist, who selected the concerto of M. Saint-Saëns in G minor. He was well received, but was still more appreciated in some shorter pieces, including Chopin's "Chant Polonais" in D flat, and Liszt's "Mephisto Waltz," which was brilliantly rendered. Mozart's *Figaro* overture and the "Forest Murmurs" from *Siegfried* were admirably played by the orchestra. The novelty was a "scherzo capriccioso," by Mr. Otto Manns, nephew of the popular conductor. The young composer comes from Dresden, where he has already won considerable distinction. His piece reveals the influence of Wagner. Although set down as a scherzo, one movement was of a martial character. The entire composition displayed ample command of orchestral resources. Mr. Manns, jun., conducted his own work with no little freedom and skill, and at the close he was recalled amidst hearty applause. Miss Clara Butt was the vocalist, and was in excellent voice. She sang an air from *Samson et Dalila*, Goring Thomas's "Summer Night," and a song by Mr. Cowen. The concert of the 15th was postponed to make way for a football match, an experience that does not tend to raise foreign opinion of English musical taste. The concert of April 22nd opened with a most admirable performance of Mendelssohn's Scotch symphony, followed by Miss Lehmann's setting of Sir Walter Scott's "Young Lochinvar." Mr. Kennerley Rumford sang the solo extremely well, and he was ably assisted by the choir, ample justice being done to Miss Lehmann's spirited composition, which is melodious and dramatic. The composer was called to the platform and greeted with great enthusiasm. Miss Gertrude Peppercorn, in the Concerto in D minor, by Rubinstein, displayed great ability as a pianist, being fully equal to her difficult task. Her talent was cordially recognised by the audience. Miss Susan Strong was very successful in the air "Il est doux" from Massenet's *Herodiate*. She also joined Mr. Kennerley Rumford in "La ci darem." The concert ended with Dr. Villiers Stanford's choral ballad "Phauidrig Crohoore." Mr. Manns conducted with his accustomed zeal and ability.

PHILHARMONIC CONCERTS.

At the Philharmonic concert, April 19th, the Russian composer, M. Rachmaninoff, made his first appearance in this country. M. Rachmaninoff is, singularly enough, known to our amateurs by a simple composition for the pianoforte, a Prelude in C sharp minor, one of the pieces he played on this occasion. It was to be regretted that the orchestral work conducted by himself was

not of a more solid value. It was a fantasia entirely of the programme kind, and being suggested by a poem of Lermontoff having the fantastic idea of a rock lamenting the departure of a cloud. We have frequently remarked on the impossibility of giving musical meaning to such ideas, and M. Rachmaninoff has not been more fortunate than other composers in his endeavours to give vitality to a subject so little suited for musical treatment. At the same time, it must be admitted that within the limits possible under such circumstances, the Russian composer has written some effective and artistic passages. The fantasia is divided into the following movements: *Adagio Sostenuto*, *Allegro Molto*, *Moderato*, *Quasi Presto*, *Allegro con Agitazioni*, and *Allegro Moderato*. These follow each other without any break, and it cannot be denied that these movements contain some remarkably picturesque ideas embellished with orchestration revealing ample skill and inventive powers. The result left a vague impression upon the auditor, and upon the whole the result disappointed expectation. M. Rachmaninoff succeeded better as a pianist, for although his touch is less elastic than some performers who have recently been heard in this country, he is certainly a highly cultivated player, and one of his pieces was redemanded. His admirers possibly anticipated a greater triumph, but a reception favourable enough to justify another appearance at the Philharmonic may be recorded. Probably the enthusiasm evoked by Tchaikowsky's music may have been a disadvantage to the new comer. But it was unreasonable to suppose that all Russian composers would produce masterpieces like the "Pathetic Symphony." Another Russian item in the programme was a recitative and Cavatina from an opera by Borodine. This was sung by Mlle. Andry, who was perhaps unwise to select music so completely unknown. An Idyll for orchestra by Mr. B. Luard Selby was well received and well rendered by the band, and Beethoven's C minor Symphony brought the concert to a close in a most brilliant manner, Sir A. C. Mackenzie conducting the noble symphony with the utmost zeal, intelligence, and sympathetic feeling. There was a very large audience.

ROYAL CHORAL SOCIETY.

MR. ELGAR's dramatic cantata "Caractacus," originally produced at the Leeds Festival last year and since heard in London, was again performed in the Albert Hall, April 20th, and made probably a stronger impression than ever. The cantata, although the libretto is far from being a work of genius, has been set to music with so much dramatic and melodious force that it is likely to add greatly to the composer's fame. Mr. Elgar adopts some Wagnerian theories, but he does so with an amount of knowledge and effect that leads to the impression that he will compose far greater works in the future. Indeed, the idea after hearing *Caractacus* is that, if the composer had the opportunity, he would compose a fine opera. He has imagination as well as dramatic power. This is abundantly shown in the scene of the sacred grove, and the warmth and passion of the love duet point directly to operatic capacity. The "Lament" of the king has genuine pathos, and in several of the choruses the melodies are remarkably effective and appropriate to the situation. It must be said that the choruses were admirably rendered. The solos were given by admirable artists—Mme. Medora Henson, Mr. Edward Lloyd, Mr. Andrew Black, and Mr. Douglas Powell. The ingenious orchestration was effectively rendered, and Mr. Balfour gave efficient assistance as organist. Mr. Elgar was recalled several times. The second part of the concert was devoted to the concert-room version of Beethoven's "Ruins of Athens," which was artistically rendered, and was conducted with his customary ability by Sir Frederick Bridge.

LONDON BALLAD CONCERTS.

QUEEN'S HALL was crowded on Saturday, April 15th, when the last of the London Ballad Concerts was given. The vocalists were Miss Evangeline Florence, Miss Louise Dale, Miss Clara Butt, Miss Ada Crossley, Mr. Andrew Black, and many other popular singers, Mr. William Henley contributing violin solos.

RONDOLETTO

for Pianoforte duet

by

H. HENKEL.

Andantino.

PRIMO. *mp*

SECONDO. *mp*

più f

cresc. *f*

cresc. *f* *dim.*

First system of musical notation, measures 1-4. The treble staff begins with a *dim.* marking, followed by a *p* (piano) dynamic in measure 2, and an *mp* (mezzo-piano) dynamic in measure 3. The bass staff also features a *p* dynamic in measure 2 and an *mp* dynamic in measure 3. The music consists of eighth and sixteenth notes with various rests.

Second system of musical notation, measures 5-8. The treble staff has a *fz* (forzando) marking in measure 6. The bass staff has a *fz* marking in measure 6 and a *p* marking in measure 8. The music continues with eighth and sixteenth notes.

Third system of musical notation, measures 9-12. The treble staff begins with an *espr.* (espressivo) marking. The bass staff has a *cresc.* (crescendo) marking in measure 10 and a *dim.* (diminuendo) marking in measure 12. The music features a mix of eighth and sixteenth notes.

Fourth system of musical notation, measures 13-16. The treble staff has a *p* dynamic in measure 13. The bass staff has a *p* dynamic in measure 13 and a *marcato* marking in measure 14. The music includes eighth and sixteenth notes with some rests.

First system of musical notation, measures 1-4. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a supporting line. Both staves feature a *fiù f* dynamic marking in measures 3 and 4.

Second system of musical notation, measures 5-8. The treble staff includes fingerings (1-5, 1-2) and a *ton.* marking in measure 8. The bass staff includes a *f marcato* marking in measure 5.

Third system of musical notation, measures 9-12. Both the treble and bass staves feature a *mf* (mezzo-forte) dynamic marking in measures 9 and 10.

Fourth system of musical notation, measures 13-16. Both the treble and bass staves feature a *fiù f* dynamic marking in measures 14 and 15.

The musical score is arranged in six systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The vocal line begins with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *cresc.* (crescendo) in both parts.

System 2: The vocal line continues with a half note and a quarter note. The piano accompaniment maintains the eighth-note pattern. Dynamics include *f* (forte) in the vocal line and *p* (piano) in the piano accompaniment. The system concludes with the marking *fatempo*.

System 3: The vocal line features a half note and a quarter note. The piano accompaniment continues with the eighth-note pattern. Dynamics include *f* in the vocal line and *p* in the piano accompaniment. The system concludes with the marking *rall.* (rallentando).

System 4: The vocal line begins with a half note and a quarter note. The piano accompaniment features a steady eighth-note pattern. Dynamics include *f* in the vocal line and *mf* (mezzo-forte) in the piano accompaniment. The system concludes with the marking *mf*.

System 5: The vocal line continues with a half note and a quarter note. The piano accompaniment maintains the eighth-note pattern. Dynamics include *f* in the vocal line and *mf* in the piano accompaniment. The system concludes with the marking *mf*.

System 6: The vocal line features a half note and a quarter note. The piano accompaniment continues with the eighth-note pattern. Dynamics include *cresc.* in the vocal line and *cresc.* in the piano accompaniment. The system concludes with the marking *f*.

LYRIC THEATRE.

THE new comic opera produced at the Lyric Theatre on April 5th is one of those curious attempts to subdue the Parisian flavour of a production which, if brought from the boulevards with all its original sins, might shock a British audience. Messrs. Yardley and Byatt have taken *L'Amour Mouillé* in hand, with the result of toning down certain incidents and scenes, but even yet the libretto is not too refined, and one incident, that of a young lover disguised as a nun and carried off by the lady superior to the convent, while accepted on the first night as extremely amusing, sufficiently proves that the standard of modern musical pieces is not a very elevated one. The original music of M. Louis Varney has been supplemented by some tuneful items by Mr. Landon Ronald, but it can scarcely be said that either the transformed libretto or the mixed music afford much promise of a brilliant career for the new opera. Miss Jessie Huddleston, who is worthy of better things, sang with taste and acted with vivacity as the heroine. Miss Kate Cutler was also entitled to much commendation, and a new vocalist, Miss Eve Green, who has a fine voice and an attractive stage presence, appeared as the lover in the old burlesque fashion. The farcical features were relied on to please an audience by no means exacting, and for the present we cannot express the hope that there is much prospect of improvement in our light musical pieces. We are but too ready to imitate the debased model sent us from "The City of Light."

STOCK EXCHANGE ORCHESTRA.

THE Stock Exchange Orchestral and Choral Society resumed their concerts at Queen's Hall, on Monday, April 10th, Mr. Arthur Payne being the conductor. Mendelssohn's "Scotch" symphony and Sterndale Bennett's *Naiades* overture were among the chief orchestral items. Mr. Herbert Fryer played Grieg's Pianoforte Concerto, and the Male Voice Choir sang glees and part-songs successfully.

CARL ROSA COMPANY.

A MEETING of the directors of the newly constructed company has taken place, and it is understood that the requisite capital will be forthcoming to carry out the operations of the company effectively. Considerable success has attended the performances in the provinces, and there appears every prospect of the fortunes of the Carl Rosa Company reviving in the near future.

THE LONDON MUSICAL FESTIVAL.

THE forthcoming festival at Queen's Hall, from May 8th to 13th, will, in addition to the Perosi oratorios, have many features of interest. M. Paderewski will play two concertos: Beethoven in E flat and Chopin in F minor; M. de Pachmann will play Mendelssohn's Concerto in D minor, and Mlle. Kleeberg Saint-Saëns in C minor. There will be also violin concertos (Beethoven and Mendelssohn), by M. Ysaye; Max Bruch's violin concerto in G minor, by Lady Hallé; Beethoven's "Eroica," C minor, A major, and Choral symphonies, Mozart's E flat symphony, Schubert's "Unfinished," Tchaikowsky's "Pathétique," Coleridge-Taylor's Orchestral Ballad, Cowen's "Ode to the Passions," Elgar's "Meditation Lux Christi," Sir A. C. Mackenzie's preludes to Acts II. and III. of *Manfred*, Sir Hubert Parry's *Best Pair of Sirens*, Percy Pitt's male voice cantata, *Hohenlinden*, Professor Stanford's "God is our Hope and Strength," Sir Arthur Sullivan's *Macbeth* Overture, M. Chevillard's "Fantaisie Symphonique," Saint-Saëns' prelude to *Le Déluge*, and works more familiar. There will also be sixteen selections from the works of Wagner, and various other attractive items. Already great interest is being taken in the scheme, and many places are taken for the more popular concerts. The oratorios of Perosi are certain to attract largely, especially the graver work, *The Resurrection of Lazarus*. There will be a little difficulty, perhaps, owing to this work being given at the same time as *Tristan* at Covent Garden.

MISCELLANEOUS MUSICAL ITEMS.

M. LAMOREUX has almost recovered from the severe illness which confined this distinguished musician to his bed for six

months. He looks forward to again visiting Queen's Hall, and will be assisted by his clever son-in-law, M. Chevillard. M. Lamoureux has formed a very high opinion of the musical gifts of English amateurs, while he speaks of the Queen's Hall orchestra as worthy of the very highest praise, and particularly admires the facility of execution possessed by our instrumentalists.—Further particulars reach us from Italy respecting Verdi's *King Lear*, the libretto of which has been prepared by Signor Boito. Curiously enough, he has introduced the character of Caliban from *The Tempest*. Lear is to be a baritone, as one would naturally expect, the tenor being much less prominent than is customary in Italian operas. *King Lear* is to be in four acts. Several Italian newspapers give details of the work, but these particulars must be accepted with great reserve.—Some of the New York journals are giving statistics as to the sums paid to popular vocalists during the past season. M. Jean de Reszke, it is stated, has received £12,900. This is going back to the "star" system with a vengeance, the only difference being that a tenor takes the place of a soprano. The arrangements for electrically lighting the stage of Covent Garden will, it is declared, result in effects never hitherto imagined at that establishment; nearly 3,000 lights will be employed. There is every prospect of a strong company appearing at Covent Garden. The engagements are very important. Mr. Fransella gave his second Wind Chamber Concert at Queen's Hall on April 17th.—The question of a National Opera House is still entertained by Sir A. C. Mackenzie and other eminent musicians, but it is very doubtful if a patron of English music will be found sufficiently liberal to endow an establishment of the kind.

Musical Notes.

Berlin.—Josef Joachim's overture to *Henry IV.* was given at a Royal Symphony Concert in honour of the sixtieth anniversary of his artistic début. Had this fact been mentioned on the programme, the reception of the work would have been even of a warmer description, especially as the violinist-composer has deserved well of the Royal Orchestra.—Considerable interest attached to the "Historic Soirée of Ancient Music" of Mmes. Anna Norrie and Ina Lange, who played and sang in *rococo* costume on the platform of the Saal Bechstein, which was furnished and decorated in similar style, the instrumental performances being given upon a spinet (1612), a clavichord (1700), and a clavecin (1780).—Otto Nicolai's *Merry Wives* was given at the Royal Opera in memory of the *première*, which took place fifty years ago, and with extraordinary success, under the direction of the composer, who died at an early age only two months later. He was born at Königsberg in 1810.—One hundred and fifty years ago Gertrud Elisabeth Schmeling, later Mme. Mara, was born. She was the first German songstress who was allowed to appear, though under considerable difficulties, at the then completely Italianised Berlin Opera. Frederic II. is reported to have said that he would sooner hear an aria neighed by his charger than admit a German *prima donna* to his Opera. But so brilliantly successful was the trial performance insisted upon by the Director, Count Zierotin, that Fr. Schmeling, then already famous both as a vocalist and violinist, was engaged forthwith at a salary of 3,000 thaler. She sang for the last time in Berlin, in 1803, aged 54, and died in great poverty at the age of 84, in 1833, at Reval.—At the Theater des Westens a Lortzing cycle has been opened with *Undine*, which has, however, to sustain an awkward comparison with the magnificent staging of the work at the Royal Opera.—Lorenzo Perosi's eclectic *St. Mark Passion*, produced by the Caecilien-Verein, met with decided success.—The collection for the Wagner monument is complete. By order of the Emperor, it will be

placed near the goldfish pond, in the lovely Thiergarten, where a sort of musical pantheon, including statues by Handel, Haydn, Mozart, etc., is to be erected. No sculptors' competition will take place for the Wagner statue, but seven prominent sculptors will be appointed to send in models, upon which a jury will decide.—Another wandering conductor, Joseph Frischen, has appeared. He seems to copy Arthur Nikisch, even in his person, and indulges in excessive contrasts of time and expression. His own orchestral scherzo displays scant creative talent, and his "Autumn Night" is spun out to the length of a full-grown winter's night.—Lortzing's posthumous *Regina* met, notwithstanding some banalities, with honest success, more particularly in the second act, at the Royal Opera, the Emperor William II. and the Prussian Court being present. L'Arronge, the clever purveyor of a new libretto, was decorated by His Majesty after the first act. Contrary to the ordinary rules, the artists were allowed to appear to bow to the applause. The work is said to have been acquired for Milan and London (Covent Garden). It had been given at Leipzig in 1847 in its original form.—The Berlin Ladies' String Orchestra, consisting of twenty-seven members, including two harpists, which was founded in 1898, has given its very successful first public concert under the direction of Fr. Marie Wurm, the eminent ex-pupil of Clara Schumann and Joachim Raff.—Siegfried Ochs, the distinguished conductor of the famous Philharmonic choir, has resolved, in consequence of the extraordinary success achieved by a model rendering of Bach's B minor Mass, to give an annual performance of this monumental work.—The first prize competition of the General German Musical Union resulted in an award of 500 marks for a string quartet by Percy Sherwood, of Dresden, and of 300 marks for a vocal piece, "Gewitterregen," by Hermann Bischoff, of Munich.—The Trieste-Paris pianist, Louis Breitner, conducted at his concert a "Prélude pour un drame," of which the orchestration constitutes the chief merit. A festival concert was given by the Berlin Philharmonic on Saturday evening, April 22nd, in honour of the sixtieth anniversary of Dr. Joachim's first appearance in public. The orchestra consisted of eighty-eight violinists, pupils of the eminent master, together with members of the Prussian Opera Royal, of the Meiningen Opera, the Berlin Philharmonic, and Royal School of Music. A Prologue by Herman Grimm, telling the story of Dr. Joachim's artistic career since 1839, was delivered by Fräulein Rosa Poppe, of the Berlin Theatre Royal. The programme of music included three overtures ("Euryanthe," "A Midsummer Night's Dream," and "Genève"), Bach's Concerto in G, Brahms' Symphony in C minor, and Joachim's variations for violin and orchestra; and, by special request of the orchestra, conveyed to him by three of the lady violinists, a work was added to those announced; this was Beethoven's Violin Concerto. The Emperor has bestowed on the veteran artist the order *pour le Mérite*, the chief distinction of the State for art and science.

Dresden.—A performance of Edmund Kretschmer's *Folkunger* was given in celebration of the *première* twenty-five years ago. Therese Malten, who had created the chief female rôle, appeared in the same part.—J. L. Nicodé, who had hitherto in his subscription concerts used the Chemnitz Town Band, has now formed a complete Dresden Orchestra, and for the inaugural performance gave no less a work than Beethoven's *Missa Solemnis*. The execution gave general satisfaction, particularly as regards the strings.—A symphony in F minor by Ernst Mielck, brought out under Trenkler, produced a favourable impression.

Cologne.—Felix Weingartner's symphony in G, mostly pastoral in character, was successfully produced under his own direction. The cantata, "The Maid of Orleans," by C. A. Lorenz, which had hitherto only been heard at Stettin and Essen, was likewise well received under Dr. Franz Willner's *baton*. Under the same conductorship, Fritz Vollbach's cantata, "The Page and the King's Daughter," pleased even better. But why is Schumann's delightful setting of the same charming poem by Geibel so completely ignored by choral societies?—The Musical Society provided a special treat in producing ancient music by Bach, Handel, Boccherini, Rameau, Couperin, etc., upon ancient instruments of the respective periods; the Franco-German pianist Diémer played upon an Erard clavessin manufactured after an antique model. The well-known Van Waefelghem performed upon the viola d'amour, Delsart took the viola da gamba, Gillet the hautbois d'amour, and Laurent-Grillet the vielle.

Munich.—The celebrated baritone Eugen Gura produced with striking success an interesting novelty, *Prometheus*, by W. Mauke, who has already won distinction among modern song-writers. Zumpe's humorous "Die gefesselten Musen" pleased likewise, particularly among the less familiar pieces.—The Musical Academy produced, under Franz Fischer, two interesting and successful novelties—the prelude to the third act of Max Schillings' new festival play, *Der Pfeifertag*, and the prelude to, and duet from, the third act of Adolf Sandberger's opera, *Ludwig der Springer*.—Bernhard Stavenhagen, hitherto titular, has been appointed real conductor of the Royal Opera.—Our excellent organist Karl Straube played some new and unfamiliar works—a fine Fantasia and Fugue, Op. 29, by Max Reger; an impressive Sonata (94th Psalm), by Julius Reubke; a brilliant Fantasia on a Choral, by H. Reimann, etc.—The Hösl Quartet produced a new String Quartet in E minor, Op. 19, by Anton Beer, which seems rather inferior to his previous works, and a prize Trio in B minor of no particular value, by Mlle. Françoise Rasse.

Frankfort-on-Maine.—The Rühl Vocal Union, conductor Dr. Bernhard Scholz, deserves credit for the production of a Passion music by a comparatively unknown composer, Felix Woysch, which proved a highly interesting work, and met with exceptional favour.

Carlsruhe.—Our celebrated Opera Company has received an invitation from Brussels for performances of works of its repertoire by Gluck, Berlioz, Wagner, Thuille (*Lobetanz*), etc., but the flattering proposal had to be declined because more than fifty members of the company will be away at the next Bayreuth Festival. The same applies to an invitation for *Nibelungen* performances at Madrid.—The prelude to the third act of Max Schillings' festival play *Der Pfeifertag* was produced with great effect.

Bonn.—At the Festival to be held from 7th to 11th May inclusive, at the Beethoven Hall, the Joachim and Rosé Quartet Associations, the local musical Director Grüters, Dr. Bernh. Scholz of Frankfort-on-Maine, Robert Mendelssohn of Berlin, Miss Adrienne Osborne of Leipzig, Dr. Felix Kraus and Prof. R. Kukula of Vienna, and Leonard Borwick of London, will assist.

Düsseldorf.—A one-act opera, *Saved*, text and music by Max von Oberleithner, met with a favourable reception.—The vocalist, Nina Faliero, produced "Larmes," a characteristic lyric poem for soprano and orchestra, by E. Jaques-Dalcroze.—A cleverly-written orchestral, "Pastoral Suite," by Th. Müller Reuter, was well received.

Cassel.—At the Grand Festival, May 25th to 28th, the traditional drink of wine will be offered in a magnificent

cup to William II., and Spohr's opera, *The Crusaders*, will be revived in memory of the master's conductorship at the theatre, before which his statue stands.

Bremen.—A romantic opera, *Dame Holle*, words and music by Georg Kunoth, was successfully produced.

Gotha.—Heinr. Zöllner's musical comedy, *The Wooden Sword*, was very well received.

Meiningen.—A d'Albert Concert, was given, the programme containing exclusively works by Eugen d'Albert, who played his Second Pianoforte Concerto in E, Op. 12, and conducted some of his orchestral and vocal (solo and choral) music, with Frau d'Albert-Fink and Herr Josef Staudigl as chief vocalists. Scant pleasure for the Meiningen amateurs so far as the works are concerned.

Wiesbaden.—The scheme for the great May festival includes *Eisenzahn*, by Josef Lavfi, on 14th; *Mignon*, 15th; Lortzing's *Undine*, 16th; *Eisenzahn*, 17th; Lortzing's *Armourer*, 18th; *Der Ring des Nibelungen*, 19th to 24th; no performance on 23rd; *Armourer*, 25th; *Eisenzahn*, 26th; *Armourer*, 27th; *Undine*, 28th.—Professor Mannstädt produced with great success "Die Geschenke der Genien," poem and music for alto solo (beautifully sung by Charlotte Huhn, of Dresden), female chorus, and orchestra, by Paul Kuczynski, who died in Berlin in 1898.

Strassburg.—A subvention of 800 marks has been accorded by the municipality to the Society of Musicians for the performance of some extra orchestral concerts.

Zwickau.—A fund of 32,000 marks has been collected for the Robert Schumann monument. A second and third prize of 1,000 marks and 600 marks, but no first prize (1,200 marks) was allotted. Probably a second competition will be offered.

Dortmund.—The General German Musical Union is organizing a series of grand concerts from May 10th to 14th. The platform of the Festival Hall will be considerably enlarged. Above it an organ will be supplied at the estimated cost of 10,000 marks, by a musical amateur.

Weimar.—The Orchestral School, which has been directed for twenty-five years by Professor Müller-Hartung, is, by the desire of the Grand Duke, to add an acting class to its operatic department.

Bayreuth.—The *Bayreuther Blätter* produces a most enthusiastic account by the then thirty-year-old Richard Wagner, concerning a performance of Mendelssohn's *Paulus*, given under the composer's direction in the spring of 1843, at Dresden.

Stuttgart.—The local Liederkrantz published its seventy-fourth annual report.

Stolp in Pom.—A new oratorio, *The Conversion of Augustinus*, by the conductor of the local Oratorio Society, Gustav Böning, was produced with great effect.

Liegnitz.—Joseph Anton Mayer's interesting biblical scene, "Jephtha," for soli and chorus, achieved the same success here which it had obtained recently at Speyer.

Sondershausen.—The *première* of Giulio Cottarau's lyric drama, "Griseldis," text after Golisciani, by Ludw. Hartmann, met with signal success.

Pforzheim.—Under director Th. Mohr a new choral work with vocal soli, "Lanzelot," by Hermann Hutter, was very successfully produced.

Vienna.—The projected Anton Bruckner monument is to be executed after a bronze bust left by the late celebrated sculptor Tilgner. Contributions are received by Dr. Wilhelm Dlabuy, Vienna, I., Neuer Markt, No. 15. The appeal for same is signed by Professor Guido Adler, J. N. Fuchs, W. Kienzl, Ed. Kremser, Hermann Levi, Felix Mottl, A. Nikisch, Hans Richter, Rud. Weinwurm, Hermann Winkelmann, etc. The municipality has voted

5,000 florins.—The pensions now paid by the Imperial Opera exceed the very large sum of £12,000 per annum.

—The request by the *personnel* of the same institution for an adjournment of the annual leave of absence to July-August was refused on the ground that both the Imperial Opera and Playhouse cannot be closed at the same time. The *congé* is, therefore, to be continued as heretofore from the second week in June to August 1st.—The music publisher, Emil Berté, has lost a law suit, claiming no less than £4,000 damages against Johann Strauss for the production of his operetta, *The Goddess of Beauty*, in America.—Last year the piano firm of Bösendorfer offered prizes of £80, £48, and £24 respectively for the best three concertos. Among the members of the jury were Leschetizky and Rosenthal. Of seventy-two works sent in, three were chosen for the final verdict of the public, at a concert given on March 26th. Of these three, one in E minor gained the highest number of votes (over 700, against 598 and 637), and the composer was found to be Ernst Dohnányi, a name already well known here in London.

Prague.—The comic opera, *Der Corregidor*, by the famous Lieder composer, Hugo Wolf, was given for the first time in Austria, at Angelo Neumann's German theatre, with signal success.

Rohrau.—The house in which Josef Haydn was born, on March 31st, 1732, was unfortunately destroyed by fire. The album containing numerous autographs, as well as the memorial tablet, were saved.

Budapest.—The operetta, *The Greek Slave*, libretto by Oscar Hall, music by Sidney Jones, was successfully brought out.—A committee has been formed for the erection of a monument to Franz Erkel, who is considered the creator of national Hungarian opera, although he is already honoured by a statue facing the Royal Opera House. A concert given under Hans Richter yielded a goodly sum.

Paris.—Nothing appears as yet to have been done to commemorate the birth of Halévy at Paris, on May 27th, 1799, although he has given many works to the Grand Opera, and no less than eighteen to the Opéra Comique, some of them with conspicuous success, *La Juive* alone having had about 550 representations at the first-named house. One exception is, however, being made by the Society of Musical Composers, who are about drawing up a programme for a Halévy evening.—The jury of the tenth "Cressent" competition have assigned the prize to the score of *Le Follét*, by Ernest Lefèvre, of Reims.—Lamoureux purposes giving in October ten unabridged performances of *Tristan* at the Théâtre Nouveau, Rue Blanche.—At one of his concerts Mme. Jeanne Raunay sang with exquisite taste, "L'Etoile du soir," by Bachelet, which met, however, with only moderate success, the sweet melancholy of Masset's poem being hardly suited for dramatic treatment.—Charles Malherbe, critic of *Le Ménestrel*, and sub-archivist of the Grand Opera, has been appointed head archivist, as successor to the late much-regretted Ch. Nutter, who has left one-third of his property to the archives and library of the Opera.—The receipts of the principal Paris theatres, and similar places of entertainment, amounted last year to 31,140,543 francs, being the highest figure reached since the Exhibition year in 1889.—A new four-act opera, *Much Ado about Nothing*, by Ed. Blau, after Shakespeare, music by Paul Puget, met with success at the Opéra-Comique, under the *bâton* of André Messager.—The Society of Musical Composers offer the following prizes for 1899, for Frenchmen only:—For an overture for the Great Exhibition, 1,000f.; for a symphonic work for piano and orchestra, 500f.; for a *fantaisie concertante* for pianoforte

and violin, 300f.; for a vocal piece with piano and another solo instrument, 150f. Manuscripts to be sent in to Pleyel Wolff & Co. before the 30th November, 1899.—The Folies-Dramatiques will, under the new management of Silvestre, be devoted entirely to lyric works:—*Les Mousquetaires*, *L'Ombre*, *La Part du Diable*, *Freischütz*, etc.—A pretty little comic opera, *Les Troqueurs*, libretto by Vadé, music by d'Auvergne, which was successfully revived at the Théâtre du Rire, the first time since its production 146 years ago (30th July, 1753), has an historic interest; for it was written to the order of the famous *impresario*, Mounet, and given as an Italian work, since Italian music reigned supreme at that time, and French music was unknown on the stage. It met with brilliant success, and became thus the parent of French lyric comedy.—The Colonne Concerts celebrated the 25th year of their existence, and at the same time the 72nd anniversary of the death of Beethoven, with a Beethoven concert, which illustrated the master's style, from the *Prometheus* music to the 9th (Choral) Symphony, and which excited extraordinary enthusiasm.—The Belgian César Franck's biblical scene for soli, chorus, and orchestra, *Rebecca*, created considerable and legitimate interest.—A curious association is the Société des Instruments Anciens de Paris, headed by the well-known Franco-German pianist, Diémer—the performances by five artists consisting of works of the 17th and 18th centuries by Bach, Handel, Boccherini, Rameau, Couperin, etc., upon the original instruments for which they were written; the clavicin, viole d'amour, viole de gambe, oboe d'amore, etc.—Brahms's "Deutsches Requiem" was produced by the Euterpe Vocal Union, under Duteil d'Ozanne, with complete success, which is most creditable to the audience, both with regard to the severe character and the title of the work. Time travels with seven-miles boots in point of musical progress in France.

Nancy.—Remarkable programmes distinguished M. J. Guy Ropartz's ten subscription concerts of the Conservatoire National. They included the cantatas "Wachet auf," "Ein feste Burg," "Ich will den Kreuzstab," "Wer weiss," translated by Ropartz, and some instrumental works by Bach, Beethoven's Choral Symphony, with translation by Alfred Ernst which produced an extraordinary sensation, and the 136th Psalm, by Ropartz.

Nice.—Leoncavallo had the honour to dine with the Queen of England, and to play to her Majesty some of his music. He was also invited to direct a performance of his *Bajazzo* at Windsor in July next.

Moscow.—Wilhelm Kes, formerly of Amsterdam and Glasgow, conducted Liszt's *Faust* Symphony, and some excerpts from *Parsifal*, with such striking success that the concert had to be repeated in the Imperial Theatre, which, with its six floors of boxes, is, next to the Scala of Milan, the largest theatre in the world.

St. Petersburg.—Madame Sigrid Arnoldson's benefit night (*Mignon*) produced £1,600 sterling.

Milan.—Mozart's opera, *Le Nozze di Figaro*, which is practically unknown in Italy, was given at the Teatro Lirico, but so inefficiently that it had to be withdrawn immediately. It was last heard in Milan in 1825 (!), and had to make way for Rossini's *Barbiere*. And yet a prominent Italian paper complains of the want of favour extended to Italian music in Germany!

Turin.—In an opera (*Violante*) in two acts, with prologue and epilogue, the libretto was found superior to the music, both being by Ludovico Alberti.—At the Church of the Sacred Heart a new Mass, "Benedicamus Domini," by Lorenzo Perosi, which had recently obtained the second prize at a Sacred Art Exhibition, was given,

but did not seem to excite much enthusiasm among the listeners.

Rome.—*Eros*, a one-act lyric poem for only two characters, words and music by Alfredo Nardi, was produced at the Sala Palestrina, besides a March for string quartet and two harps, and some smaller pieces from the same pen, which all met with a friendly reception.—The one-act lyric drama, *Silvio di Lara*, by Giuseppe Dannaker, of Trieste, was received with small favour.—Opera generally is in a sad plight here. The subvention at the Argentina is 70,000 lire; subscriptions, maximum, 200,000; the court pays 25,000 for twelve boxes; total about equal to one-third of the actual expenses.—Professor Sir Herbert Oakeley, on his way south for the benefit of his health, had the honour of playing a selection of pianoforte music to Her Majesty the Queen of Italy at the Quirinal Palace.

Venice.—Lorenzo Perosi's *Passion* has now been also performed at the Church of the Holy Sepulchre, Jerusalem, through the intervention of the Latin Patriarch—a unique event, as the church belongs to several Christian denominations. The young abbé of San Marco can certainly not complain of lack of encouragement.

Monte Carlo.—*Messaline*, by Isidore de Lara (correctly Cohn), is said to be an advance upon his previous operatic efforts.

Constantinople.—Through the exertions of a French Wagner enthusiast, M. Cotard, the famous engineer, fragments of *Parsifal* have been performed by the principal musicians of the city. An explanatory lecture was received with intense interest.

Edinburgh.—At the University Graduation ceremony held in the McEwan Hall on the 14th ult., Professor Niecks presented to the Vice-Chancellor for the Honorary Degree of Mus.D. the distinguished theorist and historian, Dr. Hugo Riemann. Dr. Riemann is the third musician on the Edinburgh roll of honour. The first was Dr. Ebenezer Prout (1895), and the second Sir A. C. Mackenzie (1896).

DEATHS.—Charles Joseph Trombetta, excellent viola player, aged 64.—Francesco Albini Riccioli, talented Milanese composer.—Mrs. Mary Anna Keeley, *née* Goward, who sang, in March, 1826, "The Mermaid's Song" in *Oberon*, under Weber's *bâton*, at Covent Garden, London. Born in 1805, at Ipswich, she made her *début* in Dublin in 1824, and became a celebrated actress. In 1889, aged 84, she appeared for the last time on the stage.—Wilhelm Heisterhagen, esteemed conductor at Bern and Zurich. Born 1812, at Rinteln.—A. Dicran Tschubadjaan, Armenian composer of symphonic and pianoforte music, opera, and operettes.—Professor Johann Heinrich Lützel, born at Iggelheim in 1823, editor of a collection of sacred songs from the 16th to the 19th centuries, and other similar works.—Henry Vaillard, during twenty years the clever second conductor of the Opéra-Comique, Paris, aged 53.—Mlle. Bélia (Victorine Zoé Delu), distinguished vocalist, during the last three years at the Monnaie, Brussels, died suddenly whilst taking coffee, the day after her last performance; born 1832.—The excellent mezzo-soprano, Cecilia Boasso.—Giov. Sebastiani, composer and professor, born at Frascati; aged 80.—Charles Nicot, once a prominent member of the Opéra-Comique, Paris, aged 55.—Eduard Hermann, once a favourite singer at the Comic Opera of Vienna, aged 56. According to his will, his body was to be cremated and the ashes were to be scattered about on a clover field.—Choirmaster Böckeler, aged 63.—Frans van Herscele, conductor of Flemish opera, composer of theatrical music, ballets, overtures,

dances, etc., aged 73.—Dr. Heinrich Henkel, able pianist and teacher. He was born in 1822, studied under A. André and F. Kessler, and in 1849 he settled in Frankfort, where he remained until his death, April 10th. He was one of the founders of Dr. Hoch's music school.

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The Times

Of March 31st, 1899, contains the following Review:—

New Chamber Music.—As the most important of Messrs. Augener's recent publications in the department of concerted music, the *sonata da camera* of an 18th century composer called E. F. dell' Abaco, and an album of "Alte Kammermusik," both edited by Dr. Riemann, deserve notice in the first place, although their contents can hardly be described as new. The first is for the usual "three parts" with figured bass, for which Purcell, Corelli, and the older sonata composers wrote; it is a work of very considerable beauty, as well as antiquarian interest, and the interpretation of the figured bass part for the pianoforte has been skilfully undertaken. The album, to which the encouraging title "Book I." is applied, contains eight works of the 17th and 18th centuries, among them a magnificent "Ricercare" for eight stringed instruments by Andrea Gabrieli, a "Canzona" in eight parts by Giovanni Gabrieli, and a couple of beautiful things in similar form by Frescobaldi. All were worth attention, and a better set of studies in concerted playing can hardly be imagined, to say nothing of the great value of the publication to students of history. Turning to the usual mass of violin pieces with piano accompaniment, the following may be mentioned as among the best of the examples sent by the firm: Two graceful and easy pieces by G. de Angelis, a melodious "Song without words" by E. German, a couple of admirable solos, "Danse nègre" and "Negro Love-song," by S. Coleridge-Taylor, an effective "Ballade" by R. Orlando Morgan, Volkmann's pretty "Chant du Troubadour," some easy fantasias on Irish and Scotch tunes by A. Moffat, and some agreeable transcriptions by F. Hermann. Of these, and of H. Henkel's well-edited set of three "Tonsätze" by J. S. Bach, the only drawback is that the original sources of the pieces selected are not given. A couple of movements from Veracini, edited by A. Moffat, are quite charming, and for violinists who wish to possess the best-known works of Wieniawski and Vieuxtemps a set of pieces edited by R. Scholz may be warmly recommended. A new edition of Heller and Ernst's famous set of salon pieces can never be unwelcome, and the convenient and well-arranged sets of studies by Kreutzer, Fiorillo, and others, whether grouped according to composers, or in progressive order as part of Ernest Heim's "Gradius ad Parnassum," will be very useful. F. Hermann's set of albums for viola and piano, containing a number of arrangements of well-known compositions, may encourage young players to turn their attention to this instrument, of which there are never too many students, and by them, if by no one else, Vieuxtemps's "Élégie" will be welcomed. The best of the original violoncello pieces sent are a "Melodie and Capriccio," by Oskar Brückner, a couple of effective pieces; and Carl Schroeder's excellent series of "Classische Violoncell-Musik" now contains some interesting examples of Roland Marais and J. B. Forqueray.

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CONTENTS.

	PAGE
THE AFTERMATH OF WAGNERISM. By EDWARD A. BAUGHAN	97
FROM AN EDITOR'S POINT OF VIEW. By FRANKLIN PETERSON, MUS. BAC. OXON.	99
ENGLISH OPERA AND THE OPERA SEASON	101
MR. DE LARA'S "MESSALINE" AT MONTE CARLO	102
LETTER FROM LEIPZIG	108
LETTER FROM VIENNA	103
OUR MUSIC PAGES: "RONDOLETTA" FOR PIANOFORTE DUET. By H. HENKEL	104
REVIEWS OF NEW MUSIC AND NEW EDITIONS	104
OPERAS AND CONCERTS	106
MUSICAL NOTES	111
MAY NOVELTIES OF AUGENER & CO.	126